

## Days of Future Just Past curated by\_ **Martin Guttman & Brigitte Huck**

Alle kennen die Idee, dass es eine der Funktionen der bildenden Künste sei, den Raum und unser Sein in diesem Raum zu gestalten. Viel weniger offensichtlich ist dasselbe hinsichtlich der Zeit. Blickt man indes genauer hin, erkennt man, dass die bildenden Künste immer schon ein Interesse an der Zeit hatten und, dass besonders die moderne Kunst die Idee einer zeitbasierten Kunst sehr ernst nahm. Doch abgesehen davon, dass dieses Thema unterschätzt wird, gibt es auch andere Gründe, sich mit Kunst zum Begriff der Zeit zu beschäftigen. Erstens neigen diese Werke dazu, sich neuen und originellen metaphysischen Themen gegenüber zu öffnen. Reflektieren Kunstwerke aber Metaphysik, ändert sich dadurch auch ihr eigener metaphysischer Charakter. Sie werden zu metaphysischen Kunstobjekten. In einer Zeit wie der unseren, in der der Zeitbegriff selbst sichtlich in Frage gestellt ist, spricht man doch über das Ende der Geschichte oder das Verschwinden der öffentlichen Zeit, wird Kunst, die die Zeit fundamental neu denken will, geradezu überlebenswichtig. *Days of Future Just Past* bietet keinen Überblick über Kunst zum Thema Zeit. Die Ausstellung bietet vielmehr eine Auswahl an Werken, die etwas Neues über die Zeit oder die Beziehung von Kunst und Zeiterleben aussagen. Es geht um die Beziehung von Zeit und Raum und darum, wie sich Objekte mit der Zeit verändern.

Martin Guttman/Brigitte Huck

Übersetzung: Thomas Raab/Alena Schmuck

Everyone is familiar with the idea that one of the functions of the visual arts is to articulate space and our mode of existence therein; it is much less obvious that we may expect art to do the same thing with respect to time. Yet a closer look reveals that the visual arts always had temporal interests and that modern art in particular took the concept of time-involved artwork even more seriously than before. Apart from the inherent interest in this underappreciated category, there are other reasons to investigate artworks preoccupied with the concept of time: To begin with, such works tend to orient themselves toward new and original metaphysical issues; in addition, when artworks invoke new metaphysical reflection their own metaphysical nature may change and they turn into objects of metaphysical art. Finally, in a period like ours when it seems that there are major problems with the notion of time itself—when people talk about the end of history and the disappearance of public time—works that aspire to rethink the concept become important to our survival. The exhibition *Days of Future Just Past* is not a survey of time-related artwork. It's a collection of pieces each of which has something novel to say either about time itself, about the relations between art and temporal experience. About the relations of time and space and the ways, objects are transformed in time. In December 1967, Robert Smithson published his famous essay "The Monuments of Passaic" in *Artforum*. As if visiting ancient Rome, he illustrated the travelogue in his town of birth with photographs of industrial ruins, deserted playgrounds, and decaying bridges. By 1973, nearly all of the "monuments"—which lacked a past but had only what was considered an uncertain future—had disappeared. As Smithson noted, the now had neither past nor future.

**Brigitte Huck** – Kunsthistorikerin, freie Kuratorin – und der Künstler **Martin Guttman** leben und arbeiten in Wien, New York und Berlin.

**Josef Bauer** (\* 1934 Wels, Österreich Austria; I. in Linz),  
**Clegg & Guttman** (\* 1957 Dublin/Jerusalem, I. in Berlin, Wien Vienna und and New York),  
**Beatrix Curran** (\* 1988 Sydney, I. in Wien Vienna), **Mark Dion** (\* 1961 New Bedford, MA, I. in New York),  
**VALIE EXPORT** (\* 1940 Linz, I. in Wien Vienna), **Dan Graham** (\* 1942 Urbana, IL; I. in New York),  
**Marguerite Humeau** (\* 1986 Paris, I. in London),  
**Sherrie Levine** (\* 1947 Hazelton, PA, I. in New York),  
**Thomas Locher** (\* 1956 Munderkingen, Deutschland Germany; I. in Berlin),  
**Dorit Margreiter** (\* 1967 Wien, I. in Wien Vienna),  
**Christian Mayer** (\* 1976 Sigmaringen, Deutschland Germany; I. in Wien Vienna),  
**Markus Schinwald** (\* 1973 Salzburg, I. in Wien Vienna und and New York),  
**Robert Smithson** (\* 1938 Passaic, NJ – 1973 New Mexico),  
**Heimo Zobernig** (\* 1958 Mauthern, Österreich Austria; I. in Wien Vienna)

Dan Graham draws on Walter Benjamin's term "just past" and carries forward with the "extended present"—a present that is a continuation of the "just past". The performance *Past Future Split Attention* (1972) inter-shifts time and space. Two people are in the same room, and while one incessantly predicts the behavior of the other, the other person recapitulates the recent past of the other from memory.

The situation is similar in VALIE EXPORT's closed-circuit video installation *Split Video Mobile* (1975), which is a feedback/feedahead reflection that allows both the past and the future to be perceived simultaneously.

In appropriation mode, Sherrie Levine superimpose her own work onto the work of others, thus demonstrating how photography may always be understood as re-presentation, as something that has already come to pass. In 1987, Clegg & Guttman used a large-format camera to photograph a fictional group portrait obtaining an image with fine GRAIN. In 1991, a Japanese art magazine placed the image on the cover thereby adding the DOT MATRIX pattern characteristic of offset printing. In 2015, Clegg & Guttman scanned the cover, thereby obtaining an image with PIXELS. The 2015 artwork thus has a complex structure where GRAIN, DOT MATRIX, and PIXELS are combined—a visible archeology expressing the passing times.

A related issue is treated by Dorit Margreiter's work *Experimentals Noise*. She shows so-called interference filters that make digital photos look "old" and analogue. Heimo Zobernig's *Picasso Paraphrase* turns *Guernica* into a structural experiment on discourse in the medium of painting, while Thomas Locher disassembles perception in time, creating a rhythm of numerals that he then engraves in Astralon.

Christian Mayer tells of cultural and biological time capsules, of transformed matter; Mark Dion elucidates the scientific method of collecting, comparing, and categorizing historical material. Josef Bauer views time literally, penning the letter Z and then placing a T next to it, while Markus Schinwald choreographs time in glass display cases in which he has constructed a creaky mechanical tower clock. 4V's is an acronym for the Fourth Viennese School, to which Beatrix Curran dedicated her performance, which is based on the Second Viennese School of Music. Finally, Marguerite Humeau has reconstructed the voice of Cleopatra in her sound piece. She sings a love song in those long-lost languages once spoken in the world of Ancient Egypt.

Characteristic for many of the works in this exhibition is the fact that the conceptual approach taken is not solely based on text and institutional critique. Instead, the strategies are founded on the orchestration of aesthetic experience. And as to the correlation between this exhibition and Armen Avanessian's theme of acceleration: the past embraced by the present, with our memory not mirroring the past but rather reinventing it. History is never finished but rather conjures in the present an echo of the future.

Martin Guttman/Brigitte Huck

Translation: Dawn Michelle d'Atri/Alena Schmuck

Werke ohne Abbildungen Non-Depicted Works

**Robert Smithson**

*A Tour of the Monuments of Passaic, New Jersey, 1967*

Artikel in: *ARTFORUM International*, Dezember December 1967

**Dan Graham**

*Past Future Split Attention, 1972*

Video, s/w, Ton Video, b/w, sound 17,3 min

Courtesy: Electronic Arts Intermix (EAI)

**Brigitte Huck**—art historian, freelance curator—and artist **Martin Guttman** live and work in Vienna, New York and Berlin.



▲ **Marguerite Humeau**

„That Goddess“, 2014  
 Sound HD künstliche Stimme, 7 min 48 sec, Loop  
 Sound HD synthetic voice, 7 min 48 sec, loop  
 Foto Photo: Le Studio Humain/Marguerite Humeau

➤ **Dorit Margreiter**

*Experimental Noise*, 2015  
 Pigmentdruck auf Aluminium, als Objekt gerahmt Pigment print on aluminum, framed as an object  
 150 × 112,5 cm, Ed. 3 + 1 a.c., num. + sign.  
 Courtesy: die Künstlerin the artist und and Galerie Charim, Wien Vienna

➔ **Heimo Zobernig**

*Ohne Titel*, 2012  
 Acryl auf Leinwand Acrylic on canvas  
 100 × 100 cm  
 Courtesy: der Künstler the artist

**Thomas Locher**

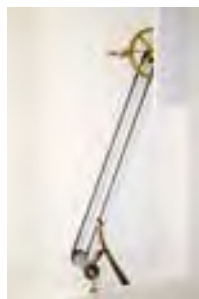
*A 1-13*, 1998  
 Astralon, graviert, Holz Engraved Astralon, wood  
 150 × 150 cm  
 Courtesy: Lisa Ungar, Wien Vienna

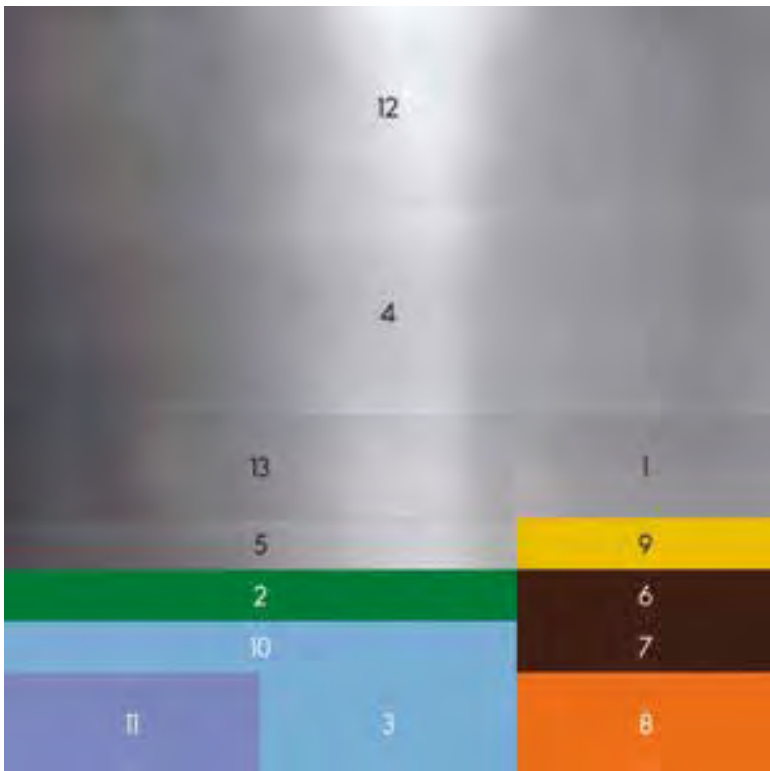
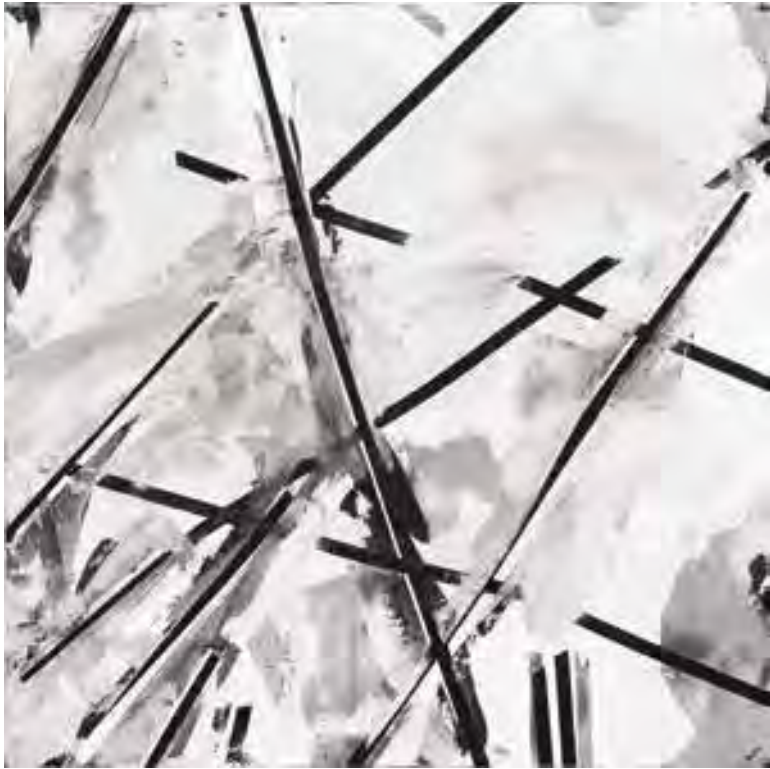
▼ **Josef Bauer**

*ZEIT*, 1990  
 Objekt aus Serie A Object from the series A  
 MDF-Platte, Lack Medium-density fiberboard, enamel  
 ca. 65 × 110 × 10 cm  
 Courtesy: evn sammlung, Maria Enzersdorf; Foto Photo: Josef Bauer

✦ **Markus Schinwald**

*Actuator 7*, 2015  
 Uhrwerk, Bewegungsregler, Vitrine Clock mechanism, motion controller, vitrine  
 Maße variable Dimensions variable  
 Courtesy: der Künstler the artist





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## 絵画の実験

ブラックとピカソ

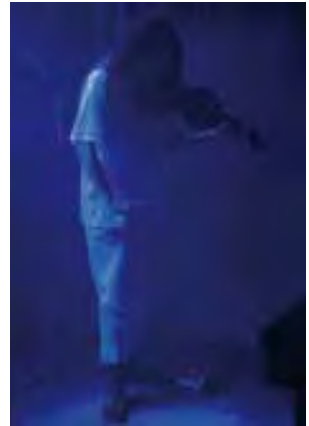
BRAQUE and PICASSO

多木浩二・篠田達美



クレッグ&グットマン/モランディ by 松浦寿夫  
ジェニファー・バートレット by 南雄介/吉田富久一





▲ **Christian Mayer**  
*Allochtone # 4, # 6, #7*, 2012  
 Holz, versteinert (Baumstamm aus Madagaskar)  
 Petrified wood (tree trunk from Madagascar)  
 ca. 50 × 15 × 12 cm  
 Courtesy: evn sammlung, Maria Enzersdorf  
 Foto Photo: Josef Georg Petermichl

▲ **Sherrie Levine**  
*Untitled (After Egon Schiele)*, 1985  
 Bleistift, Wasserfarbe auf Papier  
 Pencil, watercolor on paper  
 35,5 × 27 cm  
 Courtesy: Privatsammlung Private collection

◀ **Clegg & Guttmann**  
*/BT/*, 2013 [1991 (1982)]  
 Lambda Print kaschirt auf Plexiglas  
 auf Aluminium aufgezogen, MDF  
 Lambda print laminated onto Plexiglas mounted  
 on aluminum, medium-density fiberboard  
 236 × 165 cm  
 Courtesy: Galerie Nagel Draxler,  
 Berlin/Köln Cologne

➤ **Beatrix Curran** alias **Battle-ax**  
*Creamcake Projects*, 2015  
 Fragmente einer Szene, HAU2, Berlin  
 Fragments of a Scene, HAU2, Berlin  
 Courtesy: die Künstlerin the artist

➤ **Mark Dion**  
*Monument for the Anthropocene*, 2014  
 Collage, blauer und roter Buntstift auf Karton  
 Collage, blue and red crayon on cardboard  
 38 × 51 cm  
 Courtesy: Galerie Fabienne Leclercq, Paris

▼ **VALIE EXPORT**  
*Split Video Mobile*, 1975  
 Entwurf für eine Videoplastik; Bleistift,  
 Tusche auf Millimeterpapier  
 Draft of a video sculpture, pencil, ink on  
 graph paper  
 73 × 90 cm  
 © VALIE EXPORT  
 Courtesy: Charim Galerie, Wien Vienna

